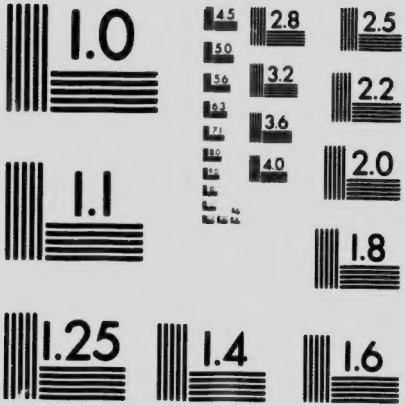

MICROCOPY RESOLUTION TEST CHART
NATIONAL BUREAU OF STANDARDS
STANDARD REFERENCE MATERIAL 1010a
(ANSI and ISO TEST CHART No. 2)

THE ART MUSEUM OF TORONTO

A CATALOGUE of an EXHIBITION of JAPANESE COLOUR PRINTS, to be held in the GALLERIES of the ART ASSOCIATION OF MONTREAL, from the 30th January until the 15th Febr'y, 1908.

Pamph
761.283
C
[Colonna]

Montgl
761.223
J
[Colonna
collection]

A CATALOGUE of an EXHIBITION of JAPANESE COLOUR PRINTS, to be held in the GALLERIES of the ART ASSOCIATION OF MONTREAL, from the 30th January until the 15th Febr'y, 1908.

ART GALLERY OF ONTARIO
REFERENCE LIBRARY
15934
3. VII. 74.

Introduction.

For something more than a century people have been more or less aware that the Japanese had a not ignoble school of engraving; but it was not until the second half of the nineteenth century was well advanced that popular interest was aroused—and then but slowly. However, during the last decade or so the artistic value of Japanese colour-prints has been widely recognized in England, in Germany, and in the United States; and the old idea of them as mere trifles of Art, curious, but in no way important, has now given place to universal recognition of the fact that, in the art of printing in colour from wood blocks, Japan has been absolutely unequalled.

The technique of the colour-prints of Japan is capable of simple description. The amazing thing about it is that the perfect, harmonious results obtained in the best periods were the product of the united labours of three separate individuals. In the first place, an artist made the design, drawing the lines with a brush on thin semi-transparent paper. This was handed over to the engraver, who, pasting it face downwards to secure the necessary reversal on a block of soft cherry wood (*sukuri*), proceeded to outline the picture with a knife and to cut away the superfluous wood, using a series of chisels and gouges much the same as those used by the ordinary carpenter. The result was the key block of the forthcoming series; for from proofs of this, a

further series of blocks was cut, the final result being one for each separate colour to be employed. At this stage the third person of the trio takes up the work, namely, the printer. He mixed his colours on the block for each printing, the medium being rice paste, and the pigments natural and easily obtained for the most part. The blocks are not printed in a press, but the paper—that wonderfully fine and tough mulberry bark paper of Japan—is damped, laid on the upper surface of the block and the impression rubbed off with a rubber (*baren*) of twisted fibre enclosed in a sheaf of bamboo leaf. Each block is thus used in succession until the whole design is complete, accuracy of register being secured by rough indications on the blocks, and by a perfection of handicraftsmanship almost incomprehensible to the European.

The artist was generally an independent worker, and, of course, was the most reputable of the three; and it is by his name that the prints are always known. The engraver, whose powers of fac-simile reproduction are simply marvellous, and the printer, were merely workmen in the employment of the publisher.

The prints produced by these simple means are of extreme technical excellence. The colours are invariably harmonious; the composition absolutely right; the bold, direct strokes of the brush rendered with surprising faithfulness. A convention has, of course, as in all pictorial art, to be accepted, and it is often far removed from that of other schools. But once this is grasped, the truth of the presentment is seen to be of a high order, and above all one is struck with its perfect adaptation to the possibilities of the

technique. In this quality the Japanese artist of every kind is supreme. He knows the possibilities of his tools to perfection, and in his great and reticent strength, never tries to go beyond them.

It is impossible in the short limits of an introduction to give more than an outline of the methods employed by these wonderful people. It would take many pages to even refer to the different periods in the art, and to the great workers in each; and those who may become interested sufficiently to pursue the subject, are recommended to read "The Colour Prints of Japan," by E. F. Strange, published in "The Langham Series of Art Monographs," Seigle, publisher, which work has been used in the preparation of this introduction.

The Association are indebted to Mr. E. Colonna, of New York, for the fine examples of the great artists in the best periods of Japanese Colour-Printing, which form the present Exhibition. Mr. Colonna has the largest private collection of Japanese Colour-Prints and Illustrated Books on the continent, and the one hundred Prints exhibited are a selection of the best examples, and illustrate the chief characteristics of their respective makers.

Catalogue.

Kiyonobu.

1. *Lady under Willow-tree.*

Kiyomasu.

2. *Lady seated on Tree-trunk.*

O. Masanobu.

3. *The Spirits of Sea*

Kiyoharu.

4. *Lady carrying Presents.*

Kiyohiro.

5. *Actor.*

Kiyomitsu.

6. *Actor Holding Model Carp.*

Toshinobu.

7. *Geisha with Shamisen*

Yoshinobu.

8. *Famous [illegible] Sea-Shore.*

Harunobu. 1705-1772.

9. *Young Lady and Young Man in the Fields.*
10. *Young Woman Gathering Vegetables.*
11. *Domestic Scene.*
12. *Lady Leaving a House.*
13. *Playing Ball.*
14. *Two Young Ladies on a Verandah—One Receiving a Letter.*
15. *Two Young Ladies Painting.*
16. *Young Girl and Her Mother Beating Cloth.*
17. *Nobleman, about to Mount His Horse.*
18. *Lady and Child in a Court-Yard.*
19. *Young Man Reading a Letter, Watched by a Girl from a Balcony.*
20. *Young Man with Fish-Net Near the Waters' Edge.*
21. *Young Lady Coming from Her Bath.*

Koriusai. *Worked c.* 1760-1780.

22. *Two Ladies Leaving a House.*
23. *A Lady and Attendants.*
24. *Two Young Girls Walking near a River.*
25. *Two Geishas.*

Shunsho. 1726-1792.

26. *Actor in Court-Dress.*

Shigemasa 1725-1800.

27. *Two Richly-Dressed Ladies.*
28. *Lady and Two Attendants.*
29. *Three Boys Playing in the Snow.*

Kiyonaga. 1742-1815

Two Women [illegible] Screen [illegible] a Garden

Two Ladies Viewing Cherry Trees in Bloom.

Lovers on a Terrace.

A Reading Party.

Ar[illegible] Party.

Ladies [illegible] Party.

Dressing Scene.

[illegible] Ladies [illegible]

Two Ladies and Attendant Watching.

Two Ladies [illegible]

Two Young Ladies Walking [illegible]

Crossing the Ferry-Boat.

Two Ladies in a Garden.

Three Ladies [illegible] Boat.

Two Geishas [illegible] Entertainment.

Two Ladies Discovering [illegible] Song-Bird.

Sharaku. *Worked c. 1791.*

Actor in Female Role.

Actor Smoking.

Buncho. *Died 1796.*

Two Actors in Night-scene.

Shunman *Worked c. 1780-1800.*

Three Ladies [illegible] Blossom.

Shuncho.

Worked c. 178[illegible]-1810. *Died* 1827.

[illegible]

Utamaro.

1753-1806.

[illegible]

Chokí.

Worked c. 1780-1800.

[illegible]

Yeishi.

Worked c. 1780-1800.

71. *Group of Ladies in a House.*
72. *Three Ladies Picnicking.*
73. *The Writing Lesson.*
74. *Two Young Ladies Heating Water.*
75. *Young Lady Meditating.*
76. *Two Young Ladies Fishing in a Boat.*

Toyohiro.

1773-1828.

77. *The Little Divers.*

ToyoKuni.

1769-1825.

78. *Two Ladies and Boy.*
79. *Portrait of a Geisha.*
80. *Three Ladies and a Boy on the Shore of the Sumida.*
81. *Three Ladies and a Small Boy on a Terrace.*
82. *Three Actors in a Play.*
83. *Three Ladies and a Follower near a Temple.*

HoKusai.

1760-1849.

84. *Karaya on the Tokaido* (36 *Views of Fuji*).
85. *The Wave.* " "
86. *Storm Below Fuji.* " "
87. *Nobleman Visiting Temple of Oguroyama.*
88. *Summer Evening on the River.*
89. *Carp in the Current.*
90. *Surimono—On Nihonbashi Bridge.*
91. *—Warrior and Poet.*
92. *—Fuji in Golden Cloud.*

Kuniyoshi. 1788-1861

93. *Surimono—Sea Shore of Isse.*

Hiroshige. 1796-1858

94. *Cherry-Trees in Bloom.*
95. *A Rainy Day.*
96. *A Mountain Gorge.*
97. *View on Lake Omi.*
98. *Fireworks on the Sumida.*
99. *Picnicking at Sunset.*
100. *Snow-scene.*